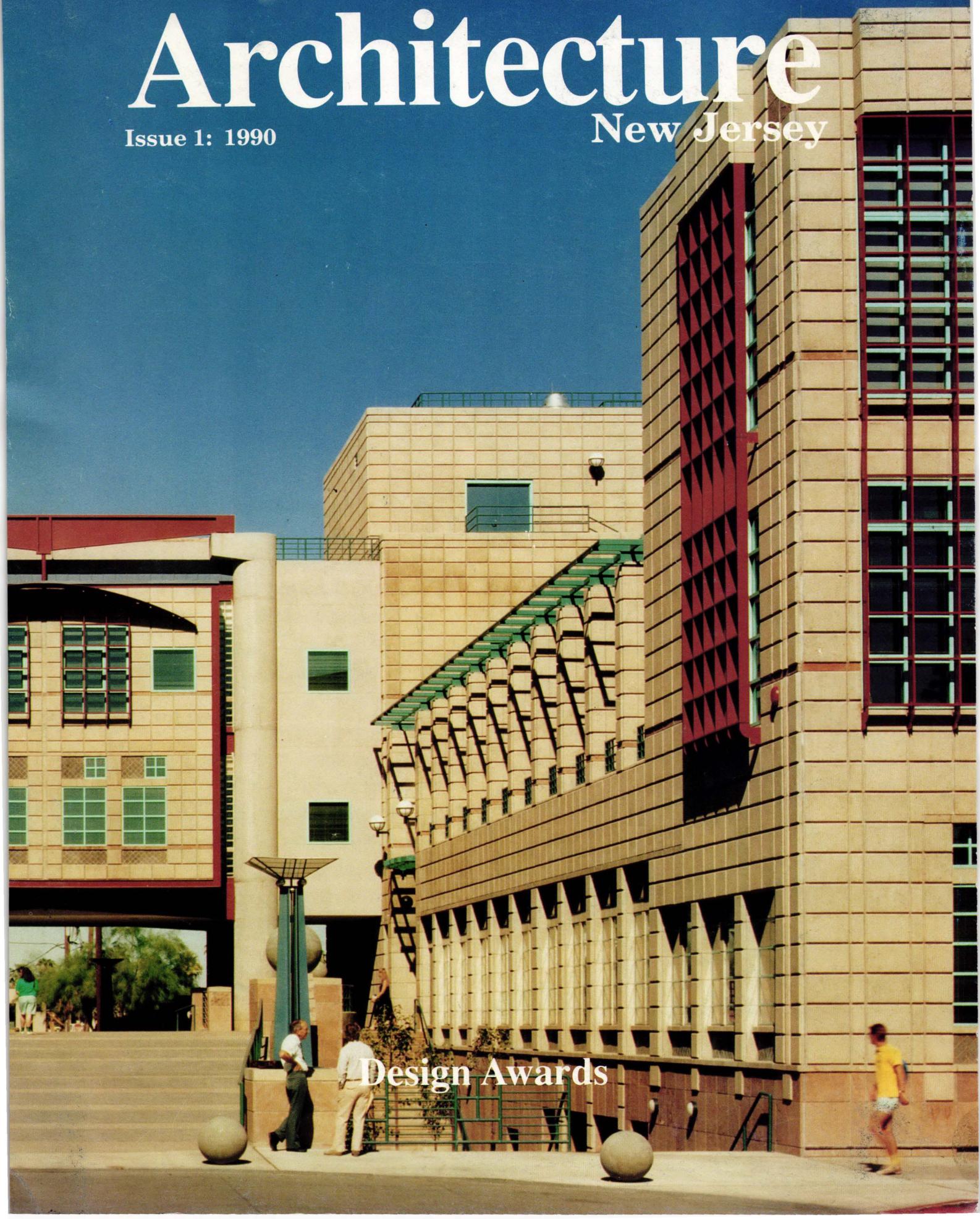


# Architecture

New Jersey

Issue 1: 1990

Design Awards





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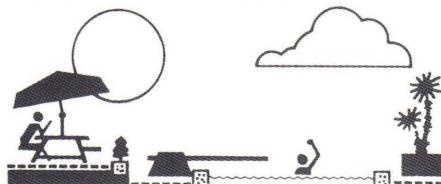
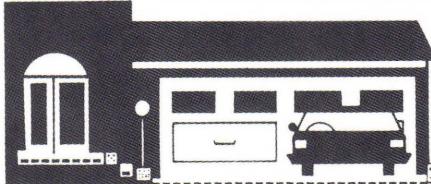
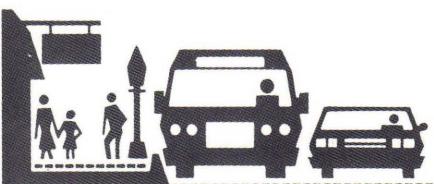
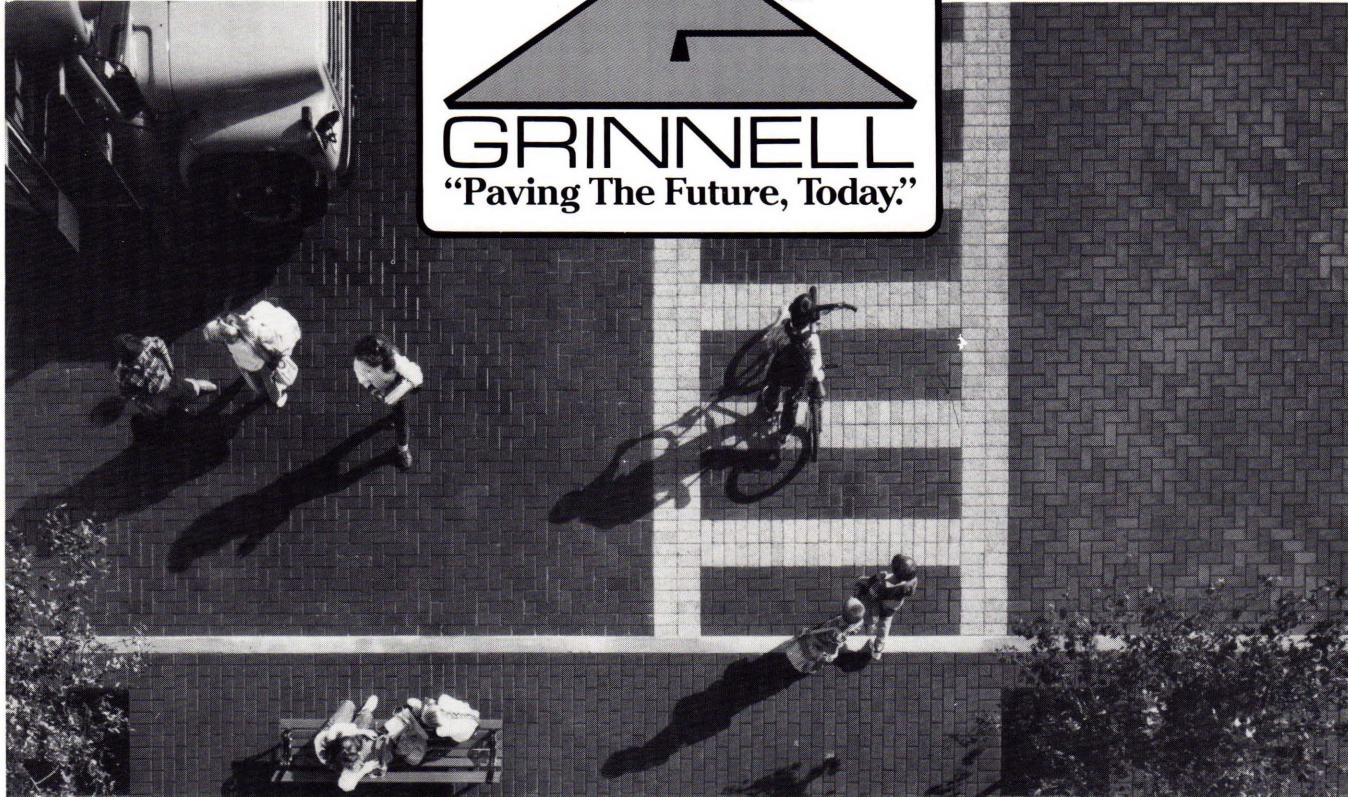


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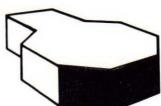
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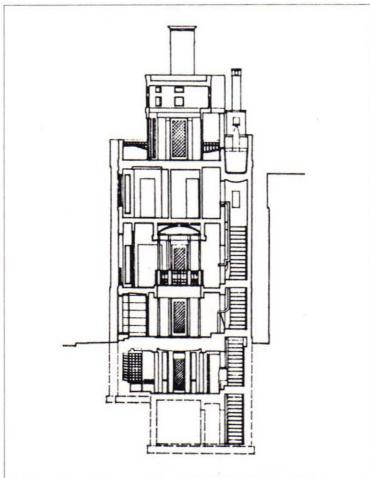


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# Architecture

## New Jersey

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The Hillier Group, Princeton, New Jersey

*Cover Photo:* Jeff Goldberg, ESTO

**Architecture New Jersey** (USPS 305-670) is a publication of the New Jersey Society of Architects, a Region of the American Institute of Architects. It covers projects of current interest, news of architects, and issues in architecture. The purpose of the publication is to increase public awareness of the built environment. The publication is distributed to all members of the New Jersey Society of Architects, to consulting engineers, to people in fields related to architecture, and to those leaders in business, commerce, industry, banking, education, religion, and government who are concerned with architecture. Views and opinions expressed in Architecture New Jersey are those of the writers and not necessarily those of the New Jersey Society of Architects.

**Architecture New Jersey** is published bi-monthly by the New Jersey Society of Architects, Nine Hundred Route Nine, Woodbridge, NJ 07095. Subscription price \$8 per year.

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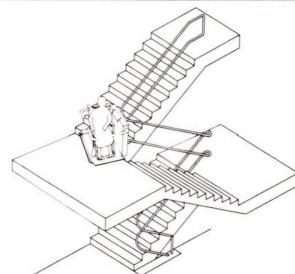
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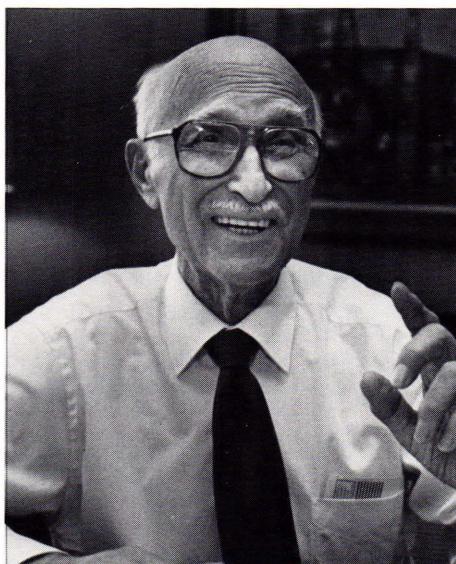
# President's Profile

In New York University's 1936 yearbook, someone described the young Herman Litwack as "president of everything." After a long career in architecture that includes enough professional activities to fill the resumes of a half-dozen people, Litwack is now president of one thing more—the organization he has belonged to for almost forty years.

Litwack, a wiry and energetic man who proudly wears an AIA pin in his lapel, has already left his mark on the architectural profession. If you were a student, trying to decide on an architecture program, you might get financial aid from the NJSA Scholarship Foundation, which Litwack started in 1959 and then chaired; or even get one of the three scholarships he himself sponsors. You might decide to attend the New Jersey Institute of Technology's architecture school, whose founding Litwack promoted in order to keep students in the state.

Having graduated and entered the apprenticeship stage, you could take advantage of the Internship Development Program, for which Litwack has been the state coordinator. Later on, you might prepare for the architectural registration examination, which Litwack helped to shape, and in the past, to grade. After passing, you would be subject to the regulations of the New Jersey State Board of Architects, on which Litwack served for twenty-one years. And even if you were never an architect, but still made a contribution to the cause of architecture, you might be recognized by NJSA's Honor Awards Program, which Litwack originally proposed in 1953.

Litwack has clearly had a special interest in architectural education, and he remembers his own Depression-era schooling vividly. As a child in Newark, Litwack took his physical education classes at night so that he could join art classes during the day. As a college student, he was influenced by an older cousin, Peter Copeland, to study architecture. Litwack worked his way through college by running a student art-supply store, but he also managed to head several student organizations, organize a glee club, edit a review of student projects, and, he mentions with a chuckle, "I founded and ran a shoestring college paper at the School of Architecture and Arts, called *The Column*—what else would they call it?"



*Photo by The Star Ledger*

In particular, Litwack recalls one of his student projects, a design for an automobile showroom that featured columns with lotus capitals. In the center of the columns were the structural support, heating, and ventilation; indirect lighting also originated from the columns. "I've believed for a long time that structure and mechanical equipment has an influence in the plan," he says. "The architect who thinks about his engineering in the very beginning is going to have a result that has greater integrity. For that reason I give a prize over at NJIT to the fourth-year student whose work most demonstrates that he has considered the engineering disciplines in the formulation of his design."

After several internships, including one with an engineering firm, Litwack obtained his license in 1940 and joined in partnership with former classmate Jacob Shteir, who died last year. However, the partnership was soon interrupted by World War II, and Litwack went off to serve as an architectural engineer in the Air Force, which he left as a reserve officer in 1946.

By 1948, Litwack had set up an office in Newark, where his projects included a modernization program for the Board of Education. He and Shteir resumed their partnership in 1954, and in 1956 the firm did an architects' display building on Route 2. Visiting New York at that time, Frank Lloyd Wright agreed to speak at the building's opening, thanks to Litwack's theatrical plea ("I walked over, sat down at his feet, and said, 'Master, you must hear me out.'")

Other Litwack-Shteir projects have included Trenton State College's educational

media building, the Ironbound Recreation Center (a multi-use stadium now being renovated), and Newark's South Eighth Street School, the first to use precast and prestressed concrete. Litwack recalls how this last project involved the shifting of students into new buildings as old ones were demolished or renovated, and how "the whole thing came together as one structure, without a day of school missed." He says that he has always emphasized basic design principles: "My premise was, if you play correctly with voids and solids, with light and shadow, color, and proportion, you do not have to be different to create a good work of architecture."

Litwack became interested in urban renewal in the mid-1950s, when he was serving as president of the Newark Chapter. In addition to consulting on a federal urban renewal study for Newark, Litwack worked on a plan for redeveloping the Penn Plaza area. Although never implemented, the plan provided the impetus for the Gateway Complex, which began construction a dozen years later.

Enthusiastic about his new constituents, Litwack is convinced that "there are no better architects throughout this country. And I would hope that government officials at every level in the state would turn first to architects who live here and work here, who create their share of industry here, and invite them to participate in construction programs."

Litwack wants to take projects entered for Design Awards competitions and display them in public areas both within the architect's own chapter and around the state. He would like to form an advisory council of past NJSA presidents, and to promote unity among the various chapters so that the Society speaks authoritatively for the entire New Jersey profession. Most of all, he says, "I want to make a more open organization, with greater membership participation on the committees. It's very important for members of the Society to understand that each one has to make a contribution to keep it alive and strong."

The new president of NJSA continues to practice architecture at Litwack-Shteir, and this May became a Fellow of the AIA. A resident of West Orange, Litwack has close ties with two surviving brothers and several nephews and nieces. And he says that if asked by other architects whether he has a family, "I would say to the members of the Society, 'You are my family.'"

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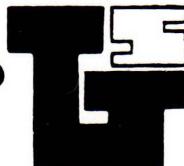
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## **Design Awards**

### **Jurors' Comments**

"In viewing all the projects, more than one hundred and fifty of them, we never got the sense that the architects in New Jersey were complacent. The designs were diverse and reflected very thoughtful work. The level of the ten we selected for awards was superb. Any of them could compete against the best nationwide. We understand that good design can be the happy result of opportunity and good fortune. That may be the case here; nevertheless, the winning designs were clearly of a higher order than the others.

"The historicism evident in these designs is unusual. You don't see it in other states. Maybe it's what people want or maybe it has to do with the philosophical dominance of the School of Architecture at Princeton University and of Michael Graves, who teaches there. It's unusual for a state to have one architect who is such a dominant figure, one from whom you learn or whose ideas you take even further. Whatever one does, it's impossible to ignore his original mind or his strong vision.

"We were unanimous in our selections of design excellence and noted with interest that although some of the best were rooted in history, they approached it in new and very original ways. We were also struck by the fact that many of the winning designs were produced by either very large firms or very young firms."

### ***The Jury***

#### ***Martha A. Burns***

*President & Principal, Fox & Fowle Interiors, Ltd.  
New York, New York*

#### ***Thomas R. Fisher***

*Executive Editor, Progressive Architecture  
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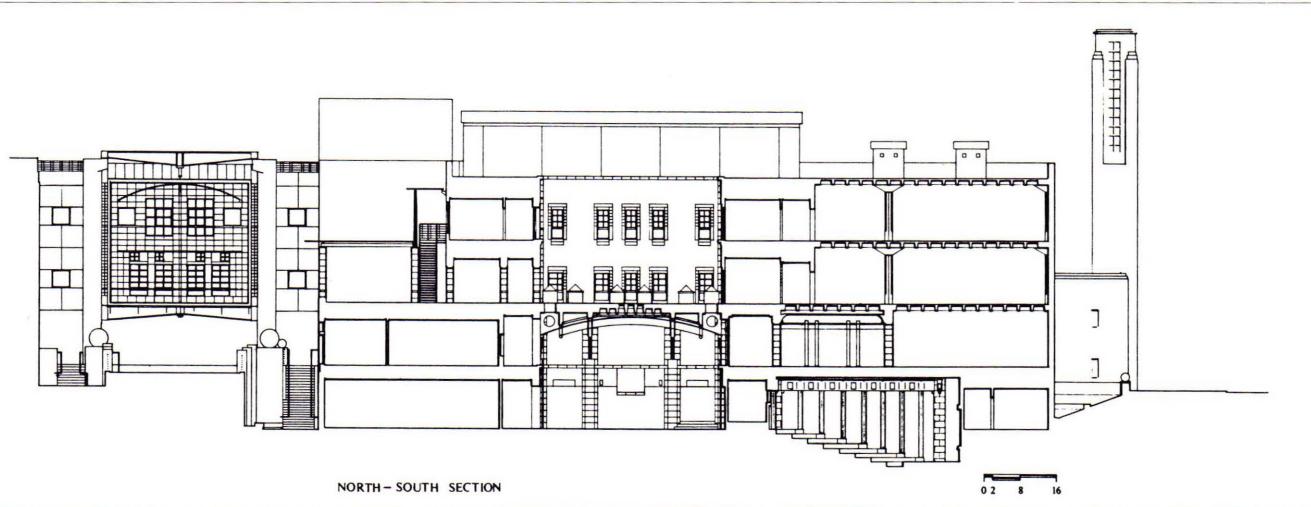
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# Excellence in Architecture with Distinction

College of Architecture and Environmental Design

Arizona State University, Tempe, Arizona

The Hillier Group, Princeton, New Jersey



Located at a campus edge, this new building is designed to complement the existing Architecture Building, a modernist structure of raked natural concrete that opened in 1969. Like the existing building, the new addition is three stories high, but it also has a fourth level below grade. It lies parallel to the old building and connects to it by a new two-story bridge, which serves as a school commons and helps define a new campus plaza.

The new building, whose entrance faces that of the old, has two internal centers of emphasis. The first is an atrium at the entrance lobby, and the second is an outdoor court situated directly above an indoor court.

Daily activities of the school take place on the building's upper two floors, with a concentric arrangement of architecture studios, research rooms, special-use classrooms, and faculty offices around the open-air court. On the lower floor are workshops, lecture

halls, an auditorium, and additional faculty offices. On the roof is a solar experimentation laboratory.

The pattern of the new building's sand-colored concrete masonry wall is scaled to make a dimensional transition between the monolithic concrete of the original building and the smaller-scaled brick texture of other surrounding buildings. The exterior also employs glass block and dark grey granite; at the base and arranged as horizontal accent stripes is sunset-orange sandstone. The window frames are teal green and the gridded sunscreens over the windows are primer red.

## Jury Comment:

*This is a very large, difficult building with difficult clients: architects. But it solves all its problems of site, of building materials, and of function, then holds them together and operates at a high level of consistency. You have to admire it, especially for its didactic nature, which is intended. It is a thesaurus of architectural styles. There are references to Michael Graves and Sir John Soane. Precast concrete blocks recall the textile blocks of Frank Lloyd Wright and double-height decorative grids remind one of Charles Rennie Mackintosh's Glasgow School of Architecture. The Hillier Group incorporates all these references in its own vocabulary, which it pushes in new directions.*

*Someone said that the building looks as if Mackintosh were having lunch with Frank Lloyd Wright at the Arizona Biltmore. This design could have fallen down in several places, but it didn't. Its perseverance is admirable.*



*Photos by Jeff Goldberg/ESTO*



## Excellence in Architecture with Distinction

### New Urban Residence, Princeton, New Jersey

Frederick Schmitt, Metuchen, New Jersey



Photo by F. Schmitt

This residence is designed for a small corner lot in a neighborhood of two- and three-story houses. The corner lot allows three sides to open up and leaves the fourth, the north side, to remain closed, like a party-wall, since it is less than three feet away from a neighboring house. This "backbone" is extended by a thick wall of service rooms and the main stair, all acting as a buffer for the southern rooms.

All major rooms are placed on the second floor or piano nobile, so as to increase the privacy, view, and light of these rooms. This main level has an eleven-foot-high ceiling. The classical idea of base/middle/top is completed by the parapet and penthouse above.

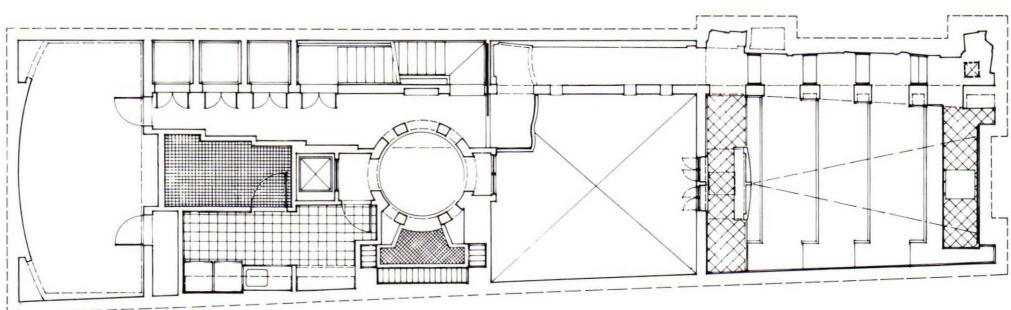
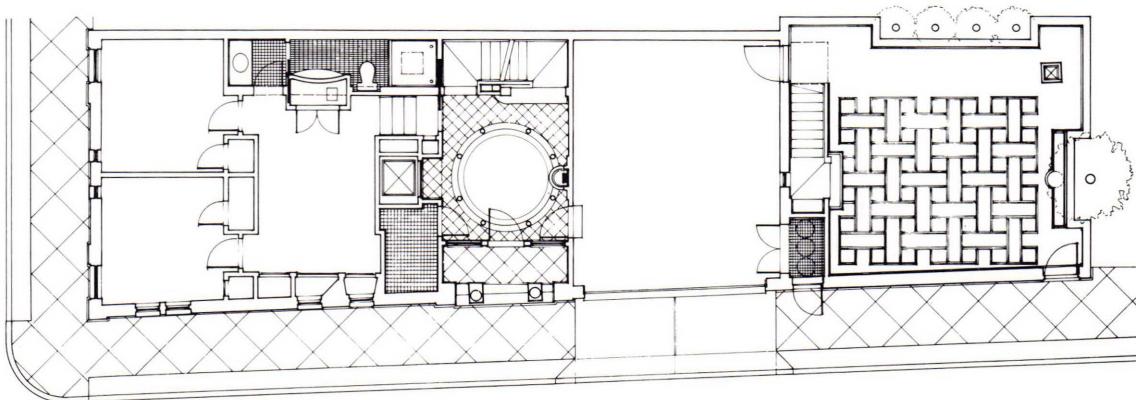
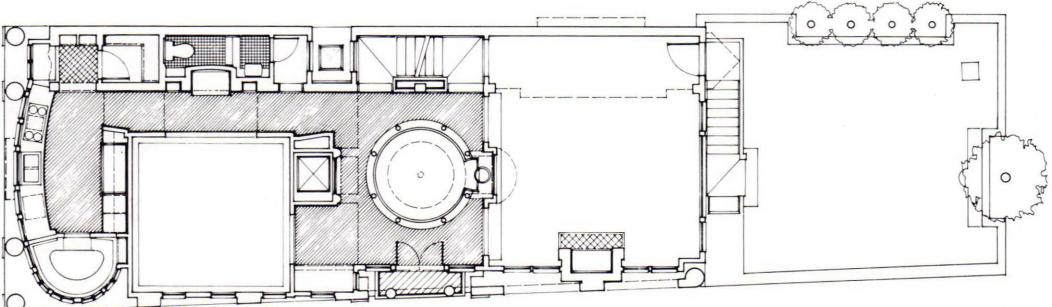
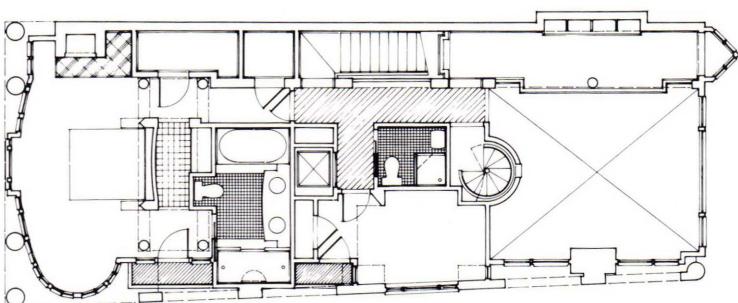
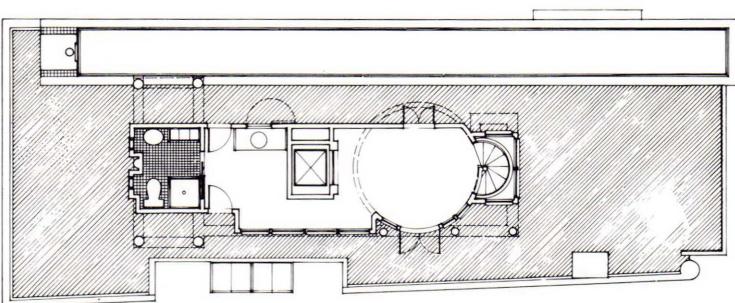
Each room is designed to have a distinct identity, but the rooms are unified and enclosed by a front screen. The screen is open at points to reveal the inner arrangement of the building.

In addition to the usual elements of a residence, the house includes a roof terrace and penthouse, rooftop lap pool, elevator, court, woodworking shop, and underground theatre for movies, slides, and special events.

The house has two main sequences, one ascending and the other descending. The former opens as one moves upward, with the vistas enlarging as one approaches the roof and penthouse, where the view is open on all sides. The latter sequence compresses as one moves downward, until one reaches the theatre, focused on the tiny stage and screen. Only a small indirect ray from a court skylight serves as a reminder of the outside world. Along these two sequences are water elements that relate to the pool above and refer to the physician-owner's medical specialty, urology.

#### Jury Comment:

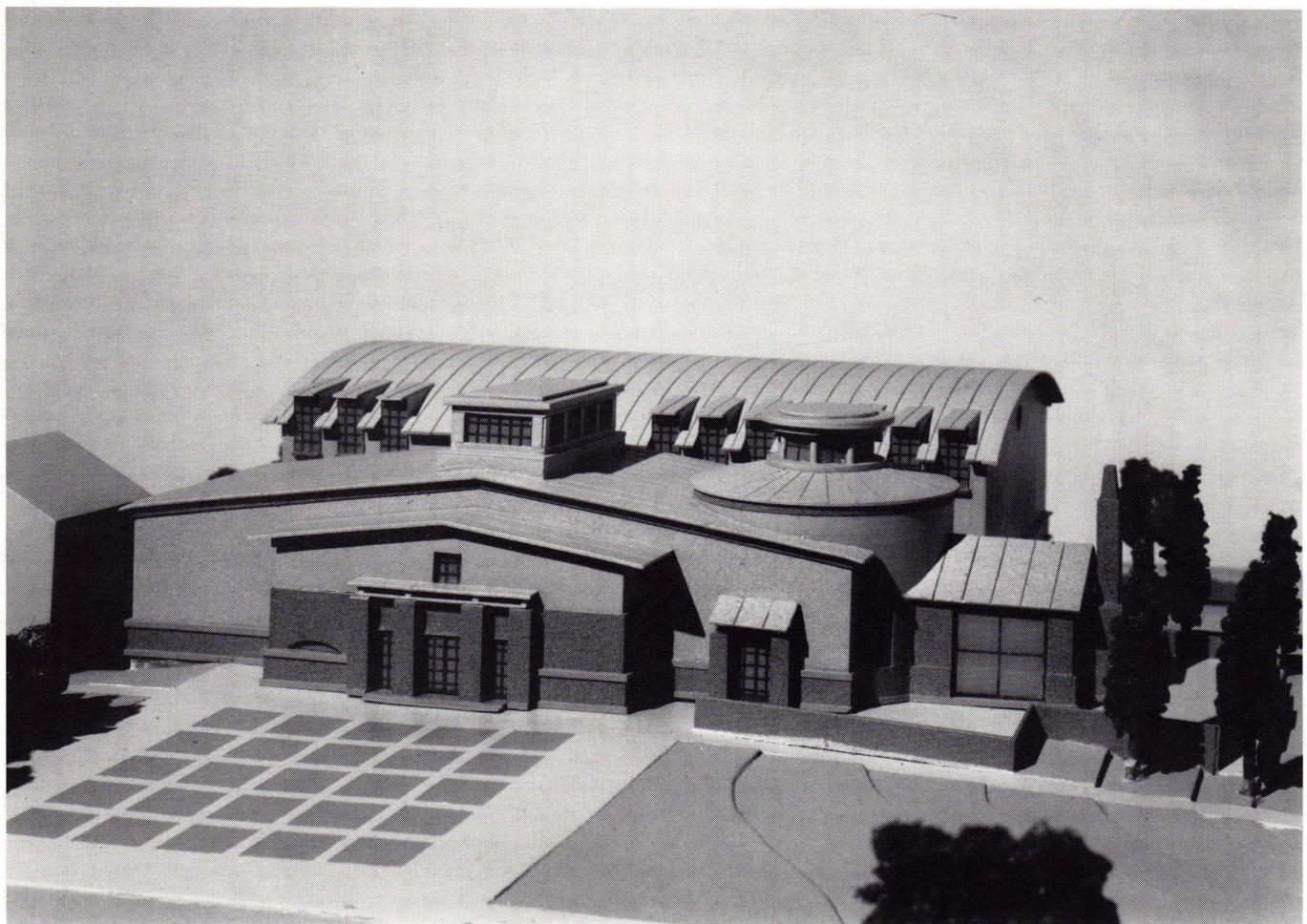
*The most innovative and by far the most creative of all the projects, and for an unbuilt one, the most thoroughly conceived. All aspects of the building have been thought through. Its mixture of classical and contemporary vocabularies sets up a dialogue between historicism and modernism, and all in one small house. It is so mad, with a Corbusian roof garden and a classical rotunda and touches of Richard Meier, and yet it holds together.*



## **Excellence in Architecture**

### **Sports Center, Sarah Lawrence College, Bronxville, New York**

*Michael Graves, Princeton, New Jersey*



*Photos by William Taylor*

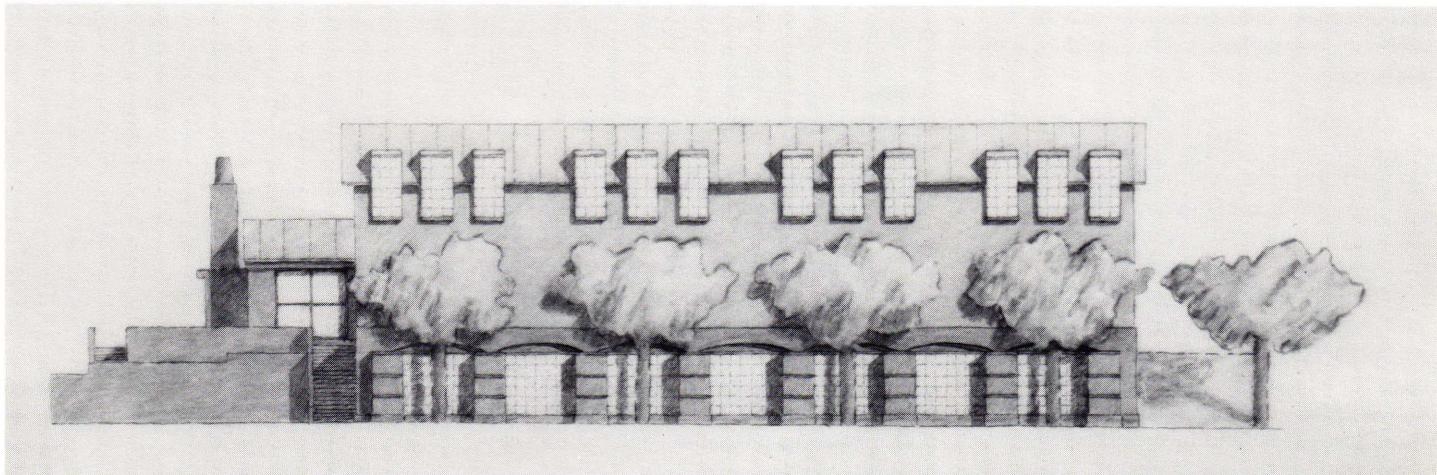
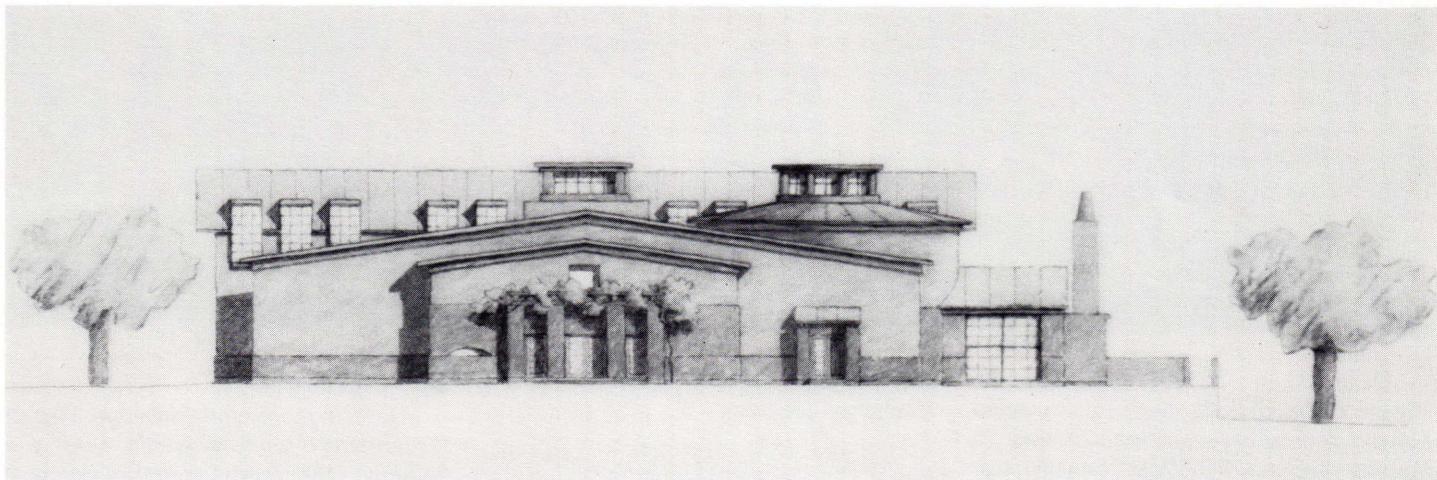
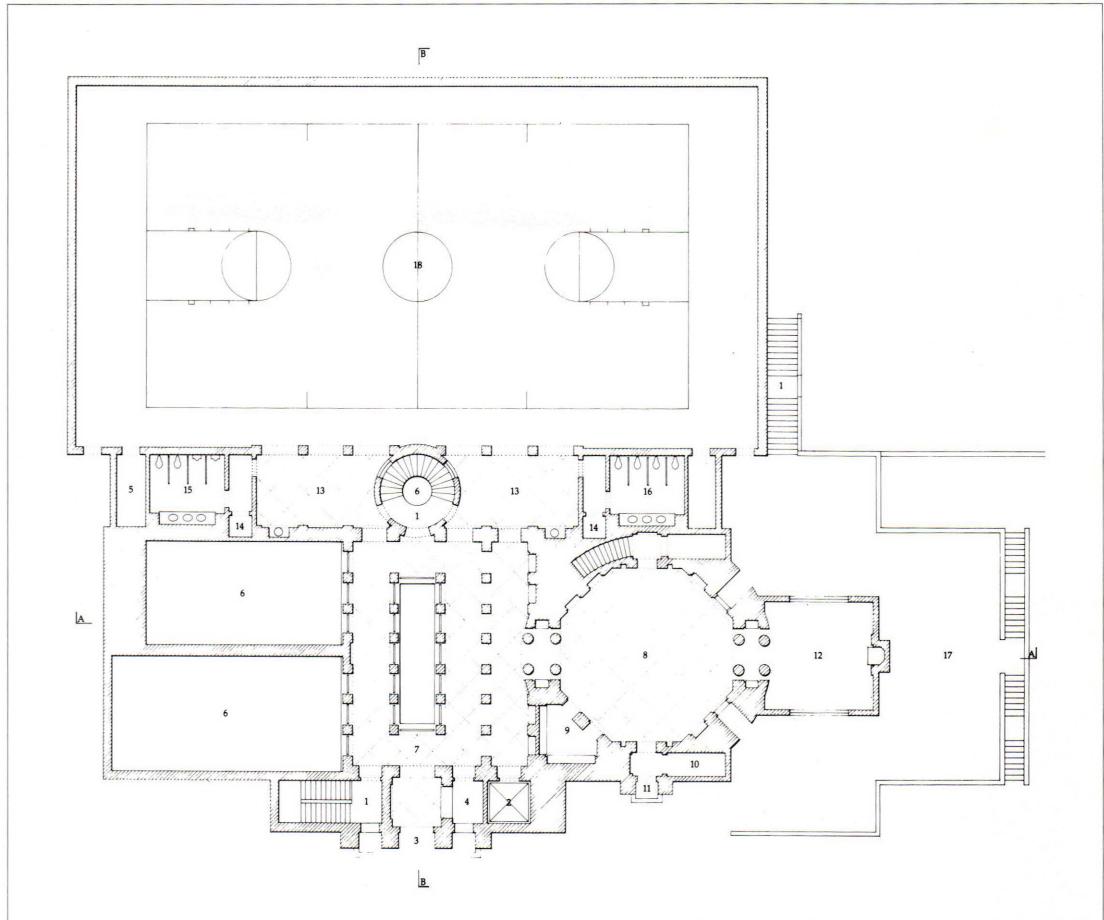
The new sports center at Sarah Lawrence College includes a gymnasium and swimming pool, squash and racquetball courts, exercise rooms, locker rooms, student lounges, and administrative offices. The two large volumes of the gymnasium and pool are stacked above each other on the side of a sloping site. A smaller volume containing the remaining facilities is appended to the building on the campus side, to face an existing courtyard and building of similar massing. The sports center is entered from this upper courtyard; the main entrance leads to the sports facilities and a separate, smaller entrance is used for the student lounges.

The building's scale is minimized by expressing each of the several functional components in the massing of the building and by articulating the facades with small-scale elements such as dormer windows. Inside the building individual rooms are distinguished by such characteristics as the

treatment of light. Large orangerie windows admit direct daylight to the swimming pool; side light enters through dormer windows into the large roof over the gymnasium; and light emanating from a large roof lantern illuminates the octagonal lounge.

#### **Jury Comment:**

*This building demonstrates that Graves's rich vocabulary can be used in many ways, and in many ways he hasn't used it before. His true skills emerge where he must deal with a difficult, sloping site that requires spatial changes and a breakdown of scale. The plan, with its regard for circulation, is excellent. He accomplished what he does with a few simple moves, and shows himself to be adventuresome in tackling the site.*

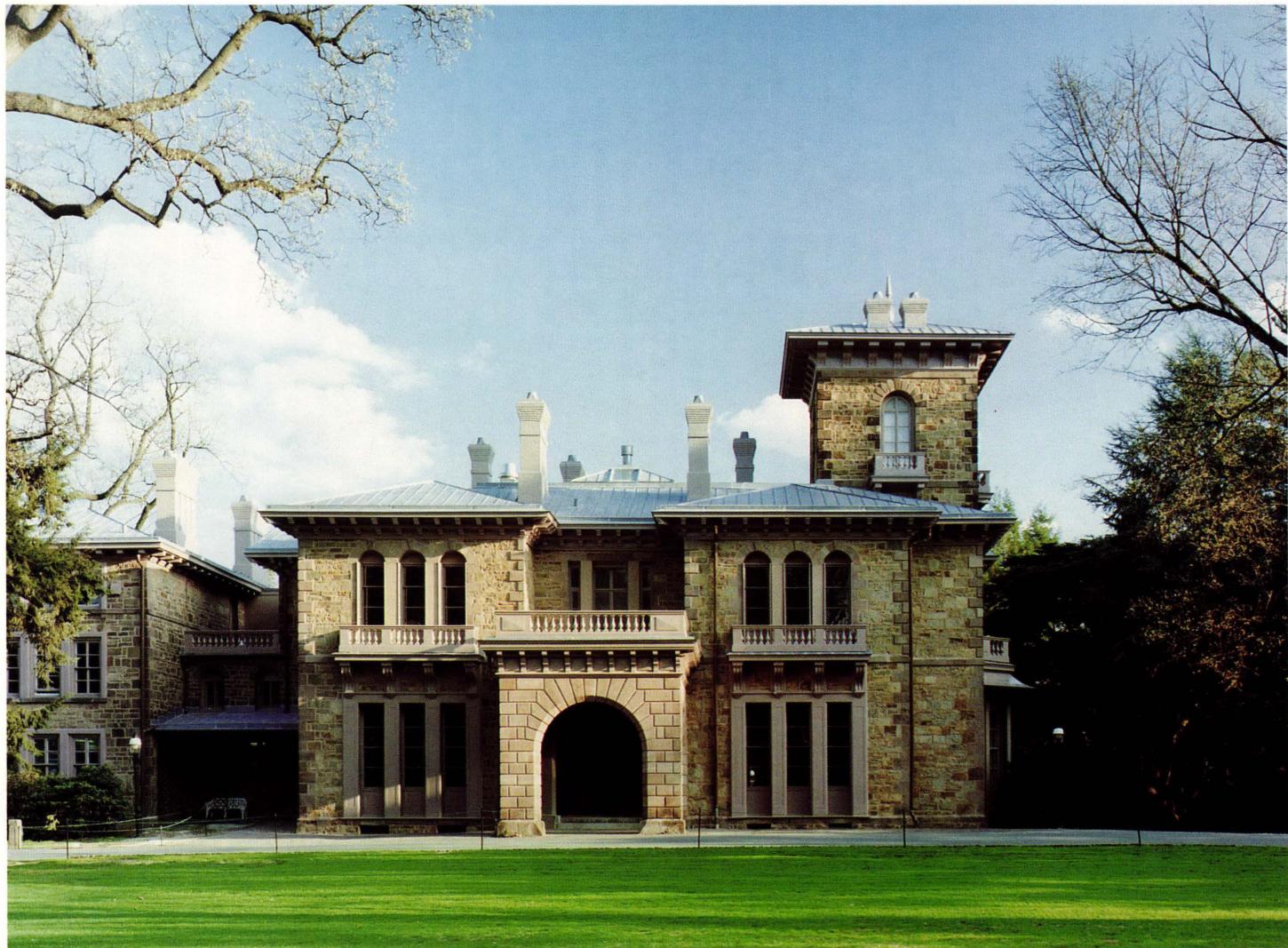


## **Excellence in Architecture**

**Prospect, Princeton University, Princeton, New Jersey**

*Short and Ford, Princeton, New Jersey and*

*Venturi, Rauch and Scott Brown, Philadelphia, Pennsylvania*



Designed in 1851 by John Notman, Prospect served as the home of Princeton University presidents—including Woodrow Wilson—from 1879 to 1968. Notman introduced the Italianate villa to the United States, and Prospect, known as one of the best surviving examples, is a National Historic Landmark.

Originally, much of Prospect's interior was painted with special techniques such as *trompe l'oeil*, graining, and glazing. Each of the interior arches of the central rotunda was ornamented with faux marble painting. But the building has been used for the past twenty years as a club for University faculty and staff, and had been painted a neutral, antique white that covered all traces of the ornamental painting. When University administrators decided to equip the building with a sprinkler system and to meet current New Jersey fire code requirements, they also

decided to embark on a more extensive restoration program.

Exterior work, done first, revealed that the house's original mortar was an orange-salmon color in some areas and plum-colored in others. These shades were used in the restoration, and the result is a much brighter building that reflects the mid-nineteenth century's great interest in color.

To restore the highly ornamental, decorative painting scheme of the grand stairhall and rotunda, the architects worked with Constance Greiff, an historical consultant on Notman, and with Frank Welsh, a paint analyst. The project also included restoring the Cornelius and Baker chandelier, restoring the original hardware, cleaning and repairing the stained glass, refinishing and polishing marble flooring, and reproducing historic carpets.

### **Jury Comment:**

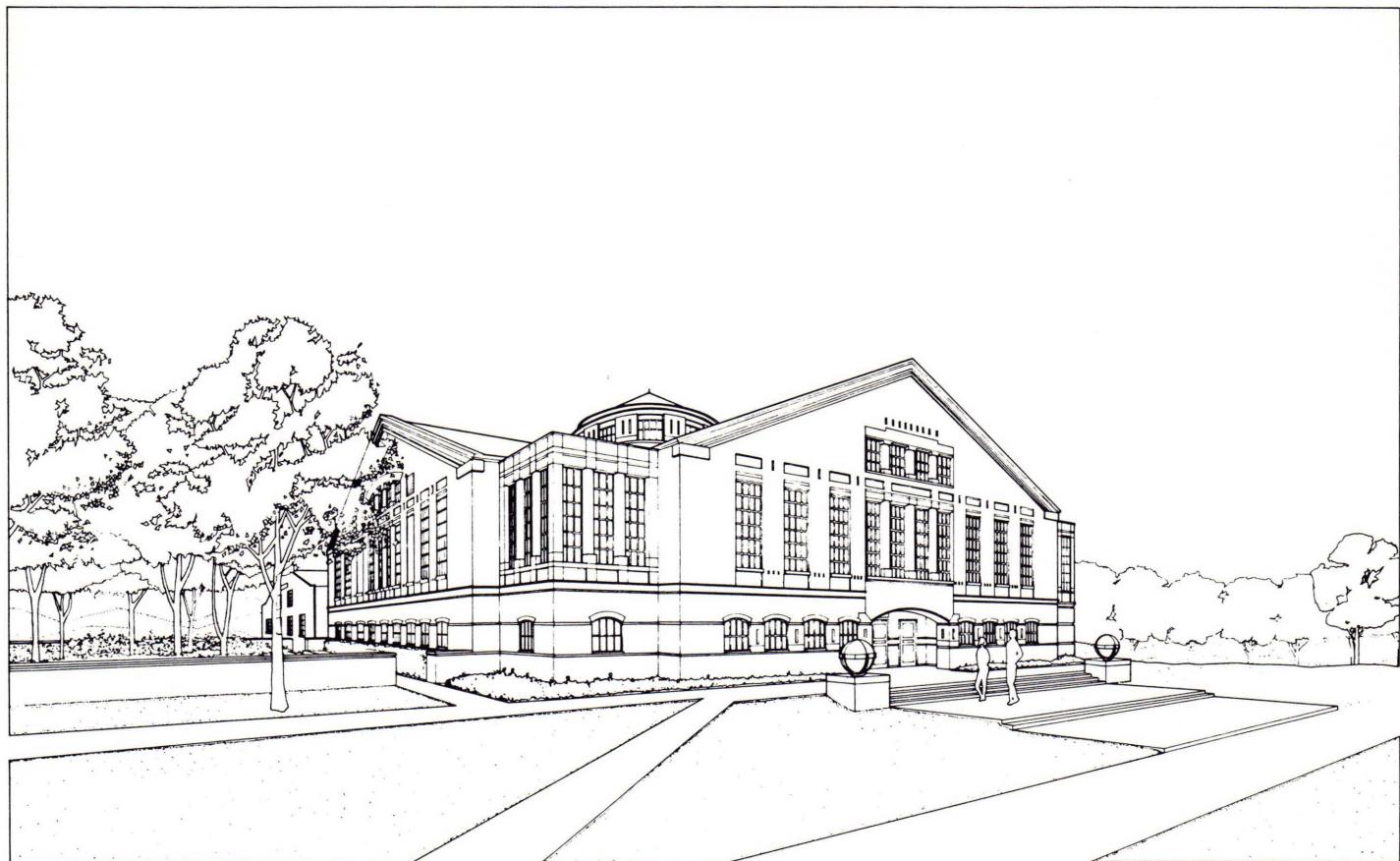
*This is very carefully done, showing that the architects understood the soul of the building. The preservation aspects are top quality; this assignment clearly went to the best people.*



## Excellence in Architecture

**Hoover Library, Western Maryland College, Westminster, Maryland**

*The Hillier Group, Princeton, New Jersey*



A renovation and expansion of the existing Hoover Library at Western Maryland College, this project more than doubles the 1962 building's size. It is also designed to give the library a stronger presence on the hilltop campus.

Located in front of and further up the hillside from the existing library, the addition redefines the amorphous open area at the campus's center as two distinct spaces: a tree-lined lawn to the north and, after reorganization of the entry drive, a college green to the east. To the south is a secluded garden built into the hillside. The addition presents a formal facade to each of these areas.

Constructed of brick and limestone, as are the existing library and other campus buildings, the addition consists of two full floors and a mezzanine. A new circulation link connects it to all floors of the existing building, which is partially underground. The expanded library houses an enlarged collection of books, various reading rooms, a meeting room for the Board of Trustees, the college archives, an audio-video center

and classroom, a student lounge, and a computer center.

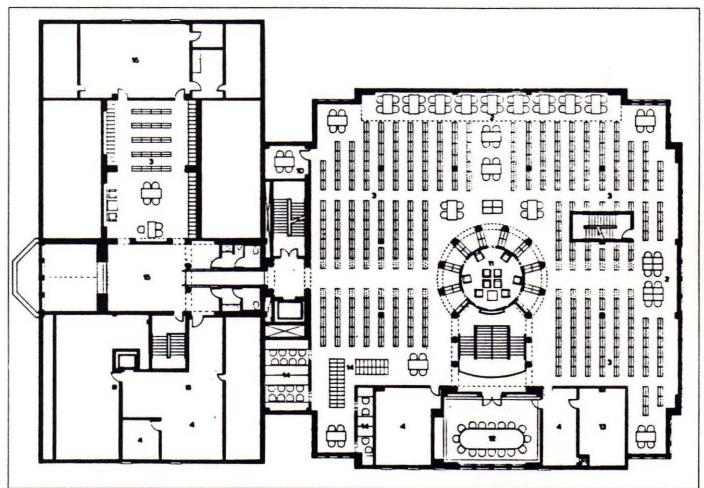
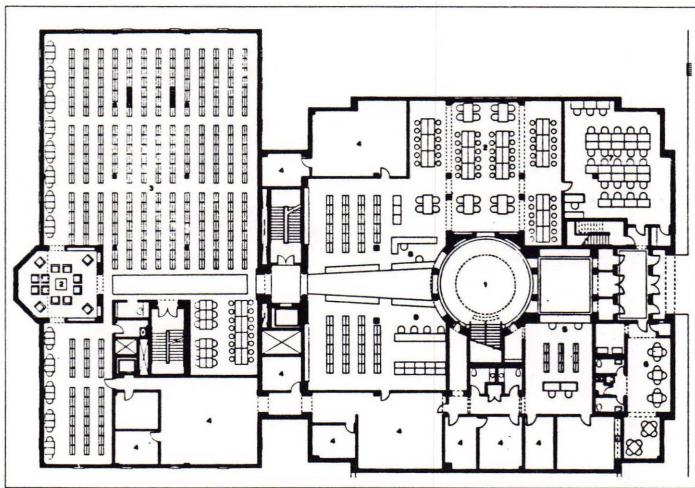
An interior "street" connects the main entrance to the rotunda and runs through the book stacks in the existing building to a new reading room with views of the hills beyond. The axial organization is repeated on all floors.

A stair lined with historic stained-glass windows connects the rotunda to the trustees' room. From the stairway three levels are visible: the ground floor rotunda, a circular display area and reading room on the upper level, and above, a reading room lit by clerestory windows. Other reading rooms linking adjacent floors are dispersed throughout the stacks.

In keeping with the mahogany circulation and reference desks, wood trim is used throughout the interior and mahogany wainscoting lines the public corridors. All floors are carpeted, except for the black walnut and mahogany floors of the rotunda and trustees' room.

### Jury Comment:

*We liked its urbanistic approach to creating an addition that dignifies two undefined spaces. It is admirable in its bold simplicity. There are not a lot of gymnastics—just a few, big, direct moves with a plan that works exceptionally well. In style, it recalls the library of Ledoux.*



## Award of Merit

### Romo Books, Far Hills, New Jersey

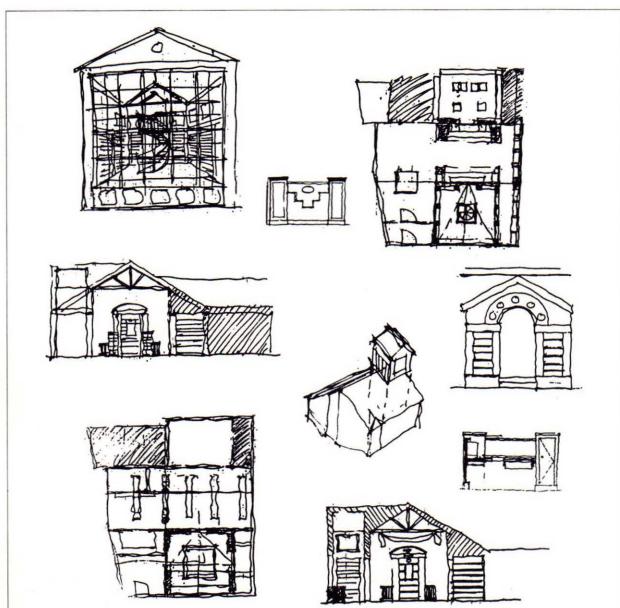
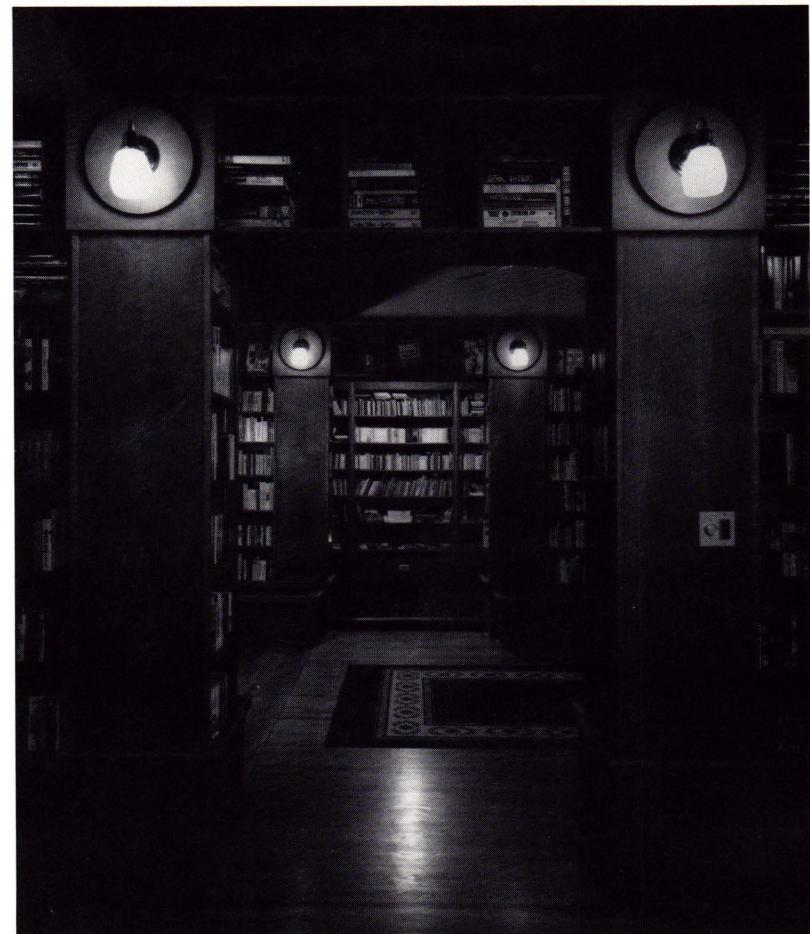
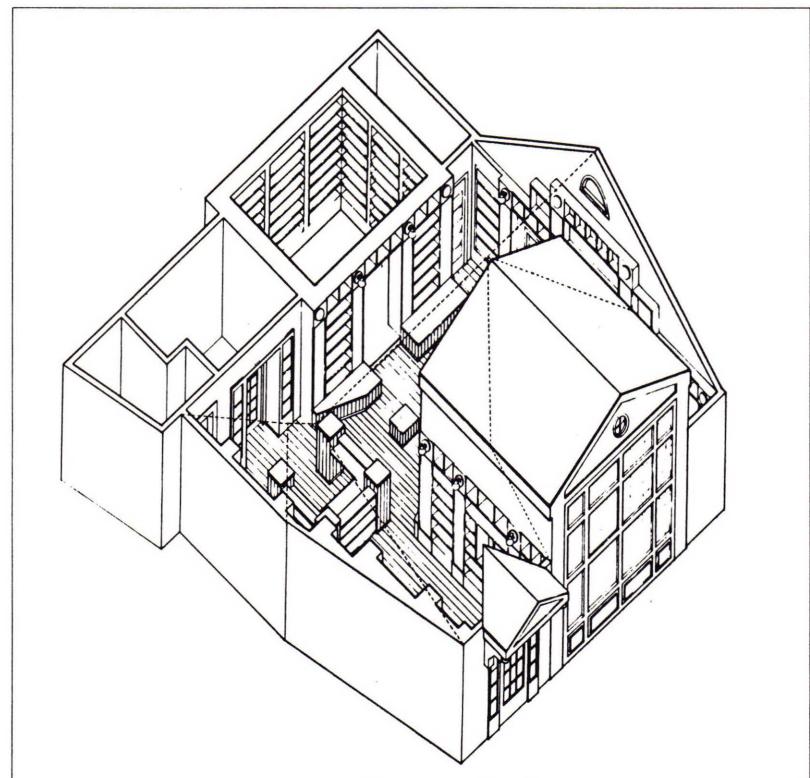
Michael Burns, Rocky Hill, New Jersey

Romo Books occupies the front part of a building originally constructed as a carriage house and then converted into a bus garage. The architect's goal was to give this building the appeal of an old English bookshop on a construction budget of only \$35,000.

The plan is arranged around a reading room "pavilion" that takes advantage of the garage's existing gable and exposed timber framing. The pavilion itself is visually supported by large square columns with bookshelves in between. The column motif is repeated throughout the store, and the entry to the reading room is echoed by an identical entry to a special books room in the rear of the store. Oak strip flooring covers the floor, and other elements are made of birch-veneered plywood.

#### Jury Comment:

*One of the most important things in architecture is to build beautiful rooms and this non-striving building makes some very nice moves. It is carefully crafted with simple detailing and takes advantage of the function of the building, which is to sell books in a dignified way. The facade is pulled out in such a way that it pulls one in. The design says, "Come in and read a book," and you do want to sit here and read.*



## Award of Merit

### Hekemian Residence, Loveladies, New Jersey

Michael Ryan, Loveladies, New Jersey and Brian Healy, Boston, Massachusetts

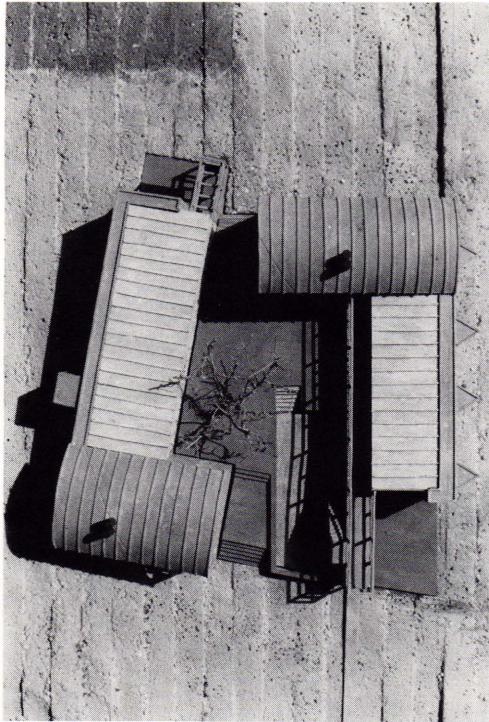


Photo by Kimberley Holcombe

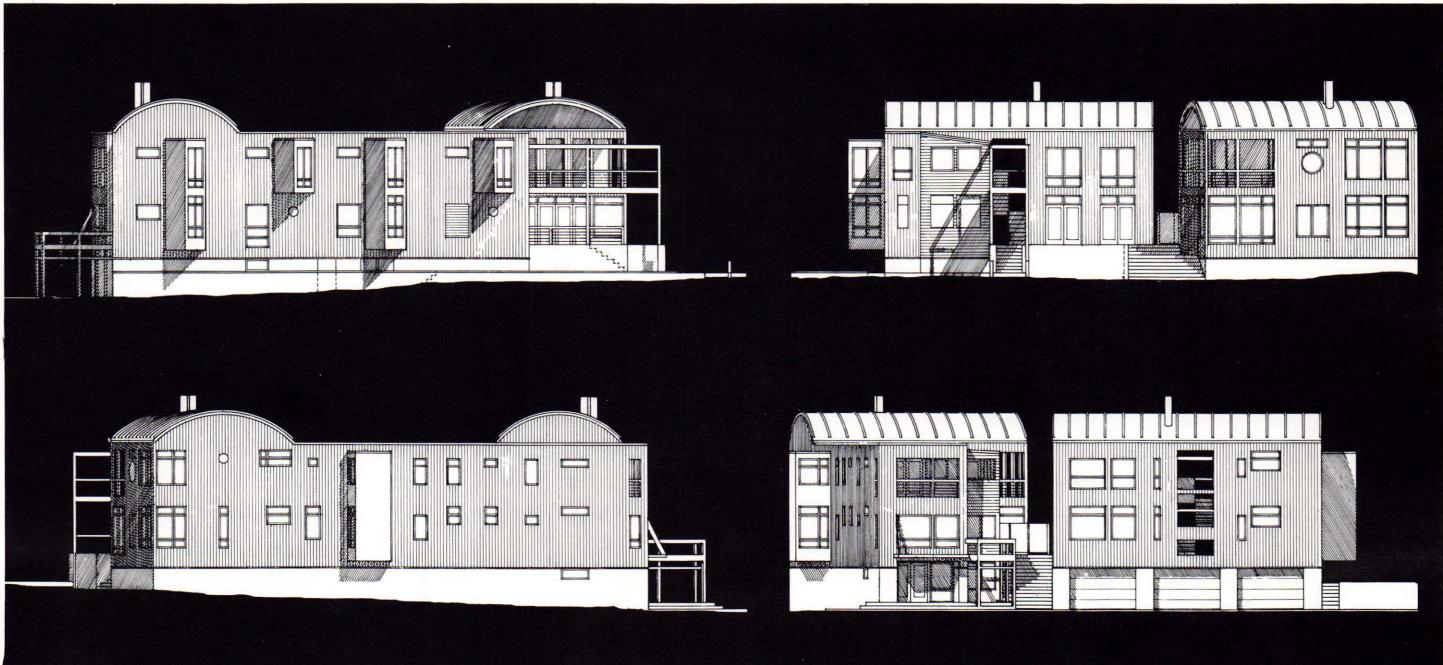
This oceanfront vacation home is organized around a courtyard or plaza, which is one story above grade and includes a swimming pool. Two separate buildings, the children's wing and the parents' wing, define the courtyard. The building form, repeated in both the main house and in designs for three smaller houses on adjacent lots, consists of a green, vaulted volume with an extended arm (painted ochre) containing a secondary volume, colored light grey. Triangular projections break through the arm to offer focused views of the sea.

On the ground level of the main house are garages, storage space, showers, and a main entrance into the children's wing. At the plaza level, the parents' wing contains the main living area with dining room and kitchen, while the children's wing houses family and recreation rooms. Bedrooms are on the second floor of each wing.

The wood-frame houses, constructed on timber-pile foundations, have ground-level walls designed to break away in extreme flooding conditions. The exterior siding and decks are of cedar.

#### Jury Comment:

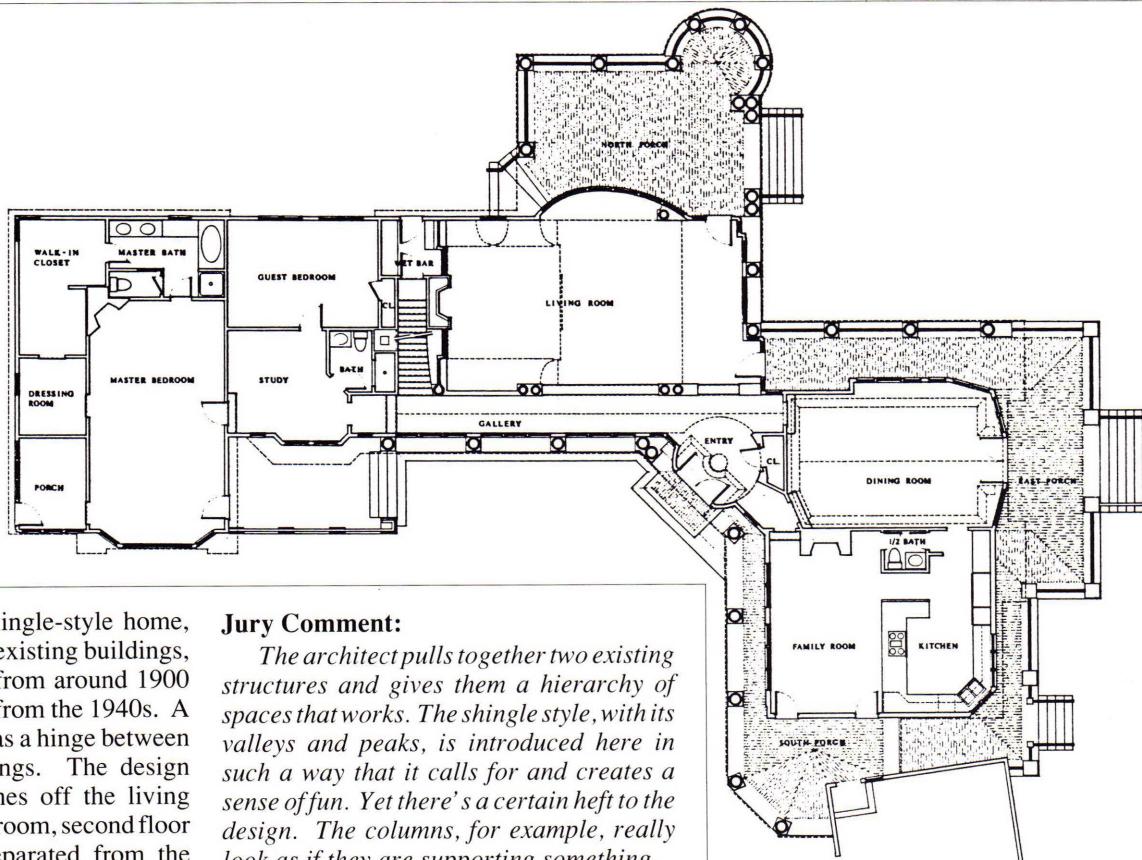
*Through repetition of form, such as the barrel-vaulted roofs, and colors that make a statement, the architect has shown how to package four houses on a piece of land and give them coherence. It looks like a windy site, and for that the architects have a nice windbreak, an enclosed courtyard that also provides privacy. There's a high level of work here, with a very well-organized plan. Like today's best designs, it acknowledges that history exists but so does modernism. The two vocabularies are reconciled here in a design that's reminiscent of Aalto.*



## Award of Merit

### Lawten Residence, New Canaan, Connecticut

Steven S. Cohen, Princeton, New Jersey



To create a large shingle-style home, the architect united two existing buildings, a hunting lodge dating from around 1900 and an adjacent cottage from the 1940s. A new main entrance acts as a hinge between the two existing buildings. The design provides for new porches off the living areas, a two-story living room, second floor children's bedrooms separated from the master suite, and such interior features as heavy wooden framing and a large stone fireplace.

#### Jury Comment:

*The architect pulls together two existing structures and gives them a hierarchy of spaces that works. The shingle style, with its valleys and peaks, is introduced here in such a way that it calls for and creates a sense of fun. Yet there's a certain heft to the design. The columns, for example, really look as if they are supporting something.*

## Award of Merit

**Michael C. Carlos Hall, Emory University, Atlanta, Georgia**

*Michael Graves, Princeton, New Jersey*



Photos by Stephen Brooke

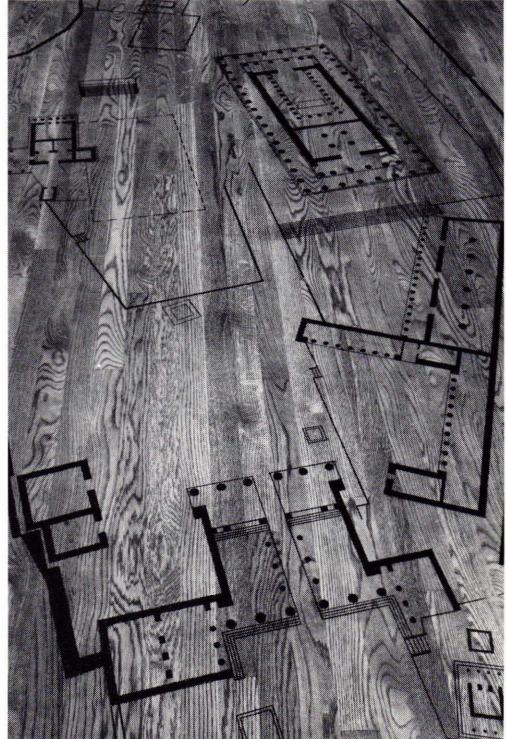
This project involved the renovation of a three-story, marble-clad building designed in 1916 by the architect Henry Hornbostel and listed on the National Register of Historic Places. No exterior changes were permitted to the building other than two new fire stairs compatible with the original facades.

The renovation program consisted of two main components: the Museum of Art and Archeology, and teaching spaces and faculty offices for the Departments of Art History and Anthropology. A difference in floor levels between the two halves of the building led to the placement of the museum on one side and the offices and classrooms on the other. In addition to creating special exhibition cases and vitrines for the first-floor galleries, the architect designed floor stencils with plans of edifices such as the Acropolis and the Egyptian Temple of Ramses II. The floor stencils refer not only to the collection, but also to a Hornbostel building at Carnegie-Mellon University that

has floors inlaid with plans of architectural monuments.

### Jury Comment:

*In designing museums, the question of dominance often arises. Which is to dominate, the architecture or the artifacts it is meant to display? Graves has used a vocabulary appropriate for archeology; each context is thought through. It is a warm, welcoming place, all of whose details, including the lighting, encourage people to tarry. In creating an atmosphere conducive to connoisseurship, it recalls the domestic nature of early museums, which were rich people's houses, whose rooms were filled with beautiful objects. In making beautiful rooms, Graves overcomes the clinical nature of many museums, and creates a friendlier way for students to experience artifacts.*



## Honorable Mention

### Cullimore Hall Interior, New Jersey Institute of Technology, Newark, New Jersey

Ryan Gibson Bauer Kornblath, Middletown, New Jersey

Housing the Department of Mathematics, this Art Deco building has been reconfigured to provide more open spaces for shared academic facilities, to house a new Center for Non-Linear Mathematics, and to suggest geometric motifs in keeping with the study of mathematics.

#### Jury Comment:

*What could have been a bleak institutional conversion is instead an imaginatively detailed, perfectly pleasant place for learning. This project takes a problem that is still being solved (only three of the six floors of this building have been renovated) and adds a layer of design sophistication you don't often see in such projects. For a classroom/education building it is quite finely done, illustrating that high-quality renovation work can be done economically. A single vocabulary is used in important places. For example, the linear quality of the black trim (datum line) provides a third dimension while creating a frame for the rooms' planar qualities.*



Photo by George Cserna

## 1989 People's Choice Awards

In addition to watching the jury choose the official Design Awards, attendees at the convention were able to vote for their favorite projects. The results were:

### Completed Building Projects

#### Honorable Mention

The Hertz Corporate Headquarters  
Park Ridge, New Jersey  
Berger Associates  
Newark, New Jersey

#### Award of Merit

The Crown American Building  
Johnstown, Pennsylvania  
Michael Graves  
Princeton, New Jersey

#### Excellence in Architecture

School of Architecture  
Arizona State University  
The Hillier Group  
Princeton, New Jersey

### Proposed Building Projects

#### Honorable Mention

Expansion of Facilities  
The Princeton Montessori School  
Princeton, New Jersey  
Michael Burns  
Rocky Hill, New Jersey

#### Award of Merit

The New Jersey State Aquarium  
Camden, New Jersey  
The Hillier Group  
Princeton, New Jersey

#### Excellence in Architecture

New Urban Residence  
Princeton, New Jersey  
Frederick Schmitt  
Metuchen, New Jersey

### Interior Projects

#### Honorable Mention

Documentation Control Center  
Department of Taxation  
Trenton, New Jersey  
The Hillier Group  
Princeton, New Jersey

#### Award of Merit

Lenox Store  
Palm Beach Gardens, Florida  
Michael Graves  
Princeton, New Jersey

#### Excellence in Architecture

Romo Books  
Far Hills, New Jersey  
Michael Burns  
Rocky Hill, New Jersey

# Convention Report

Governor Thomas H. Kean declared September 17-23, 1989, "Architects' Week" in New Jersey, in conjunction with the New Jersey Society of Architects' 89th Annual Convention held September 21-23 at the Atlantic City Convention Center and Bally's Casino Hotel. The Society's convention, chaired by James J. Ramenthol, AIA, featured professional programs and a series of educational, commercial, and architectural exhibits and design awards.

## Annual Meeting

At the annual meeting, these architects were elected to office for 1990: Herman C. Litwack, President; Daniel R. Millen Jr., President-Elect; Michael J. Savoia, First Vice-President; Martin G. Santini, Second Vice-President; Ronald P. Berton, Treasurer; Robert H. Lee, Secretary. Joseph D. Bavaro was elected Director of the New Jersey Region and will serve a three-year term on the AIA Board of Directors.

## Educational Displays

Ninety-five exhibitors, at the one hundred and thirteen booths, displayed the latest products and services related to architectural practice. The displays included construction products, furniture, equipment, energy products, computers, communication systems, presentation techniques, and promotional items. Wilsonart Plastics Company, Anchor Concrete Products Inc., and Bergen Bluestone Co., Inc., received citations for the informational content of their booths. Cited for their booths' design excellence were American Olean, E.I. DuPont & Company, and Pella Windows & Doors.

## Architectural Exhibits

Sixty-three completed, seventy-four preliminary, and seventeen interior projects were

NJSA's 1990 Executive Committee: (left to right) Dan Millen, Martin Santini, Herman Litwack, Joe Bavaro, Mike Savoia, Ron Bertone, and Bob Lee.



James Ramenthol, convention chairman; Robert S. November, vice-president, editorial & planning, F.W. Dodge; Robert D. Fink, group operations manager, F.W. Dodge Group; Joseph Bavaro, NJSA president; and Ivan J. Gerow, regional manufacturing manager, F.W. Dodge Division.

exhibited to be judged by an outstanding jury: Martha A. Burns, President, Fox & Fowle Interiors Ltd., New York, NY; Robert Frasca, FAIA, design partner of the Zimmer Gunsil Frasca Partnership of Portland, OR; Thomas R. Fisher, executive director of *Progressive Architecture*, Stamford, CT; and John L. Riley, AIA, executive vice-president for design, Russell Gibson von Dohlen, Farmington, CT.

All projects cited for Excellence in Architecture with Distinction, Excellence in Architecture, Award of Merit, and Honorable Mention are shown elsewhere in this issue.

## Workshops

### The New Practice:

### Starting It Up, Keeping It Going

Architects Martin Feitlowitz and Wilson J. (Woody) Woodridge, Jr., agreed on the joys and perils of starting a new

practice. Murphy's law is bound to occur, they said, but certain steps can keep an architect afloat during the critical first year. "You know you're ready to start on your own," said Feitlowitz, "when you're willing to turn in your pay check for uncertainty, an 80-hour work week, and a mood swing between euphoria and despair, exhaustion and exhilaration." Self-confidence, a client and enough capital to last three to four months (the three C's) are basic starting points. "Lack of capital is the primary reason for first-year failure. You need money coming in to cover what's going out," he stated.

## To Our Readers

*Architecture New Jersey* is looking for new contributors. We are seeking articles, photo essays, and book reviews on architecture and related topics.

Upcoming issues will focus on these themes: Public Buildings, article deadline March 1, 1990; Architectural Representation, article deadline May 1, 1990; Alterations and Additions, article deadline July 1, 1990. Pieces on these subjects, particularly with a New Jersey slant, are preferred, but we also welcome other ideas. (We are not, however, looking for public-relations items.)

If you are interested in contributing to *Architecture New Jersey*, please send a query letter stating your proposed topic, the length of the proposed article, and the availability of illustrations. We look forward to hearing from you soon!





Martha Burns provided a critique of the work submitted.

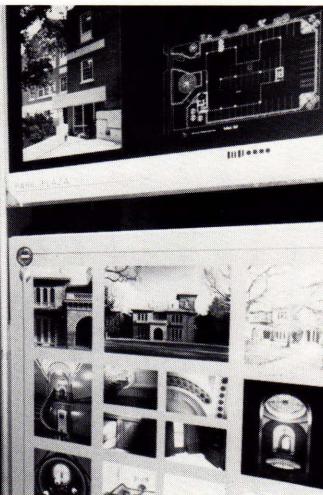
Both speakers advised hiring an administrator and then setting up a strong business plan that covers everything from surveying and targeting a market to recordkeeping and billing. Get paid for everything you do and have a contract that spells it out, they recommended. Said Woodridge, "Get a partner, stay local, get your name known, do volunteer work, start small, and look for government and community-based work." Among other pieces of advice: establish a good relationship with a bank for loans, secure a lawyer, and get a really good accountant, one who can start you up and keep you going.

Financial advisor Gregroy V. Aloia also told new firms to get the best advice possible on all forms of risk management and tax planning and find an accountant who's a best friend. "And having a best friend," he said, "doesn't come cheap." Panel members emphasized that all this comes first, before you even sit down to do a design.

Architectural administrator Rosalyn Moore, who works with Woodridge, moderated the program, which was sponsored by the New Jersey Society of Architectural Administrators. Chapter President Susan Williams introduced the workshop.

#### Beyond Titles: The Role of the Interior Designer in the Architect's Office

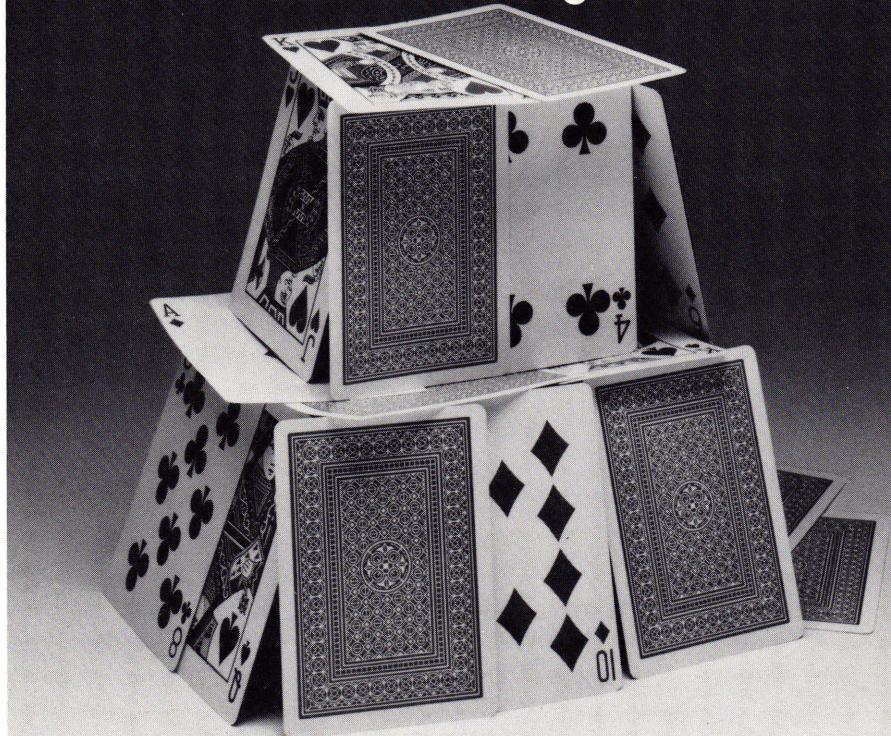
The intense and labor-intensive world of interior design, so described by panel moderator Barbara Hillier, was the subject of an equally intense discussion among the panel on the scope of interior design services and their delivery in large architecture firms with interior design departments. Questions ranged from "Should interior designers be licensed?" (a perennial favorite) and "Should architects mastermind exterior and interior design, i.e. should they know it all?" to "What should architecture schools teach?" The panel raised more questions than could



be answered, evoking a strong response from the audience. Small practitioners, in particular, told the panel they were "doing it all" from specifying furniture to selecting carpets and deciding on finishes, and were doing so in competition with furniture companies offering design services.

With change a constant in contemporary life, commented Hillier, a managing principal of The Hillier Group's Philadelphia office, interior design, including fit-ups and furniture, frequently costs as much as building construction. Clients therefore want service, she said. They want efficient, flexible, attractive workspace to attract employees, and they want scale and warmth

## Unfortunately a lot of Professional Liability Programs have the cards stacked against them.



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## News

Dean Sanford Greenfield, FAIA, School of Architecture, New Jersey Institute of Technology, was honored as the recipient of the Centennial Educator Award in Boston. The occasion was the centennial anniversary, 1889-1989, of the Boston Architectural Center, as an innovative and unique school of higher education. Dean Greenfield was cited for his contribution to architectural education at one of the oldest professional schools of architecture in the United States.

Work by the firm of *Michael Mostoller/Fred Travisano* was featured at the Deutsches Architekturmuseum, Frankfurt, West Germany, in an exhibit entitled "New York Architektur 1970-1990." In addition to practicing architecture, both Mostoller and Travisano teach at the School of Architecture at the New Jersey Institute of Technology.

The Hillier Group announces the promotion of *Gregory R. Peterson*, AIA; and *Marcia McLean Wallach*, AIA, to the associate level.

*Alan Chimacoff*, AIA, director of design for The Hillier Group, was a guest lecturer at the Pratt School of Architecture. Chimacoff's lecture, "They Solved the City in the Good Old Days and We've Been Trying to Catch Up Ever Since," focused on modern architecture and urbanism.

*Thomas A. Farina*, AIA, president of *Design Interface*, the construction management subsidiary of The Hillier Group, was a guest speaker at a meeting of the New Jersey Chap-



Design Awards Jury: Tom Fisher, Martha Burns, Robert Frasca, and John Riley.



"The New Practice" speakers: Wilson Woodridge, Jr., Martin Feitlowitz, Rosalyn Moore (moderator), and Gregory Aloia.

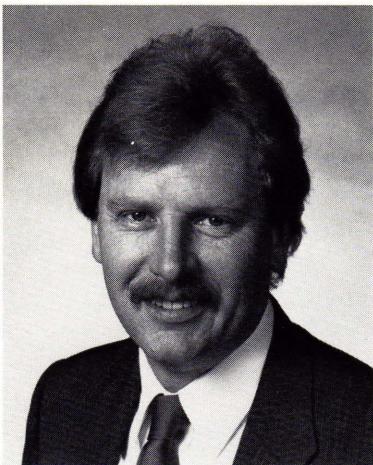
within their anonymous curtain walls. "And yet," she said, "with so many specialists and consultants for everything from structural steel to acoustics, interior design can still be described as 'everything that falls out.'" Whatever they call it, the market, defined as demographics plus economics, is out there for these services.

Richard T. Henkels, FIDC partner of Diversified Interior of Philadelphia, who began his career as a furniture designer, noted that bigger offices and corporations recognize interior designers' importance. At Kohn Pedersen Fox Conway of New York, said associate partner J. Woodson Rainey, Jr., AIA, the interior design staff numbers 120 and has a separate identity from Kohn Pedersen Fox, its architectural sibling. KPFC, he said, does its own programming and space planning, not simple shell buildings.

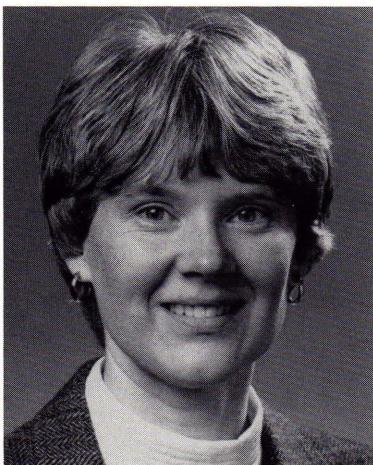
Martha Burns, an architect who heads up New York's Fox & Fowle Interiors, noted that clients are demanding more consultant services, from phone systems to stationery design. Commented Burns, "There's a lot of handholding going on; it's a service, too."

Barbara Hillier, moderator of "Beyond Titles: the Roles of the Interior Designer in the Architect's Office"

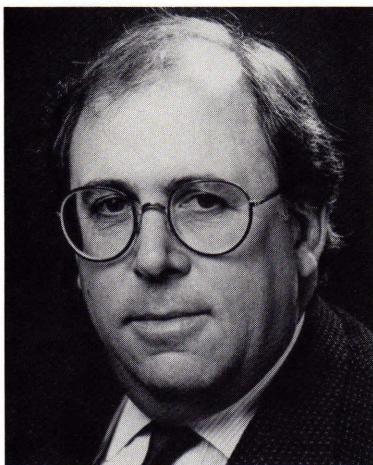




Gregory R. Peterson, AIA



Marcia McLean Wallach, AIA



Alan Chimacoff, AIA

ter of the International Facility Management Association on "How Should I Build: The Alternative Methods." Leaders of ten of the nation's largest architectural firms recently participated in a roundtable discussion sponsored by the AIA, to share information on their management systems and each firm's consistent ability to achieve design excellence. Representing The Hillier Group were *J. Robert Hillier, FAIA*, founder and chief executive officer, and *Alan Chimacoff, AIA*, director of design.



Robert Hillier, FAIA

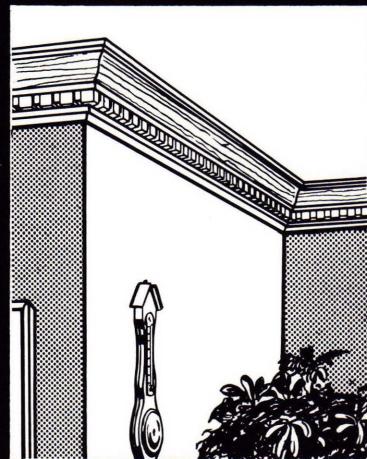
*Kenneth C. Stevenson, AIA*, has been appointed director of the Bureau of Facility Planning Services, New Jersey Department of Education.

*Paul A. Pezzutti, AIA*, has been appointed an associate of Tomaino & Tomaino, of Deal.

*William Michael Campbell, AIA*, announces the opening of an office in Red Bank, specializing in religious, commercial, and residential architecture.

*Stan Julesa, AIA*, has joined Rothe-Johnson Associates Edison as project manager. Tracy Antz has joined the firm as designer.

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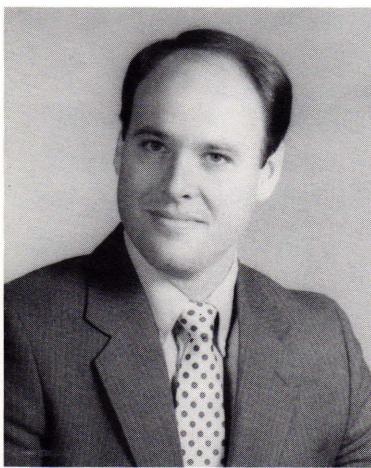
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**Kenneth C. Stevenson, AIA**



**Paul A. Pezzutti, AIA**

*William J. Strauss, AIA, has been named director of architecture at EI Associates, East Orange.*

*Herbert F. Maddalene, AIA, president of Maddalene Associates, Ridgewood, announces that *Matthew V. Maddalene, AIA*, and *Johannes F. Hoffman, AIA*, have been named partners in the firm to be known as Maddalene/Hoffman PA.*



**Herbert F. Maddalene, AIA**

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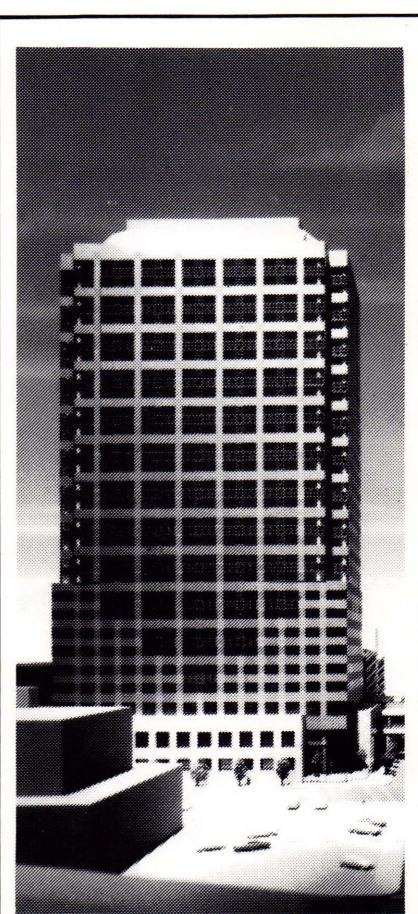
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Johannes F. Hoffman, AIA

*R. Allan Christianson, AIA/Architect,* has been awarded Honorable Mention in a nationwide design competition for a National Peace Garden in Washington, DC. The entry was one of thirteen major prize winners.

The *F.W. Dodge Company* and the *West Jersey Society of Architects* announce the opening of their joint office at Cherry Hill Plaza, 1415 Route 70 East, Suite 309, Cherry Hill.

*William Furze, AIA*, has been named manager and associate of the interior design group of *Rothe-Johnson Associates*, Edison.



William Furze, AIA

The Grad Partnership is among the recipients of the New Jersey Business and Industry's 1989 "Awards for Excellence" for outstanding achievements in business or industry, and philanthropic efforts on behalf of community and state.

The architectural firm of *Geddes Brecher Qualls Cunningham* of Princeton and Philadelphia has been commissioned to head a team of consultants to design a master and implementation strategy for the downtown Cultural District of Philadelphia's new plan for Center City.

## Corrections

In ANJ issue 3:89, the boxed article titled "The Capital City Renaissance Plan: Design Principles," page 15, should have used the term "collage city," not "college city." On page 21 of the same issue, the picture caption should have read "State

House Complex," and the date of the Roebling Machine Shop should have been given as 1890. And on page 22, the date of origin for portions of the State House should have been 1792.

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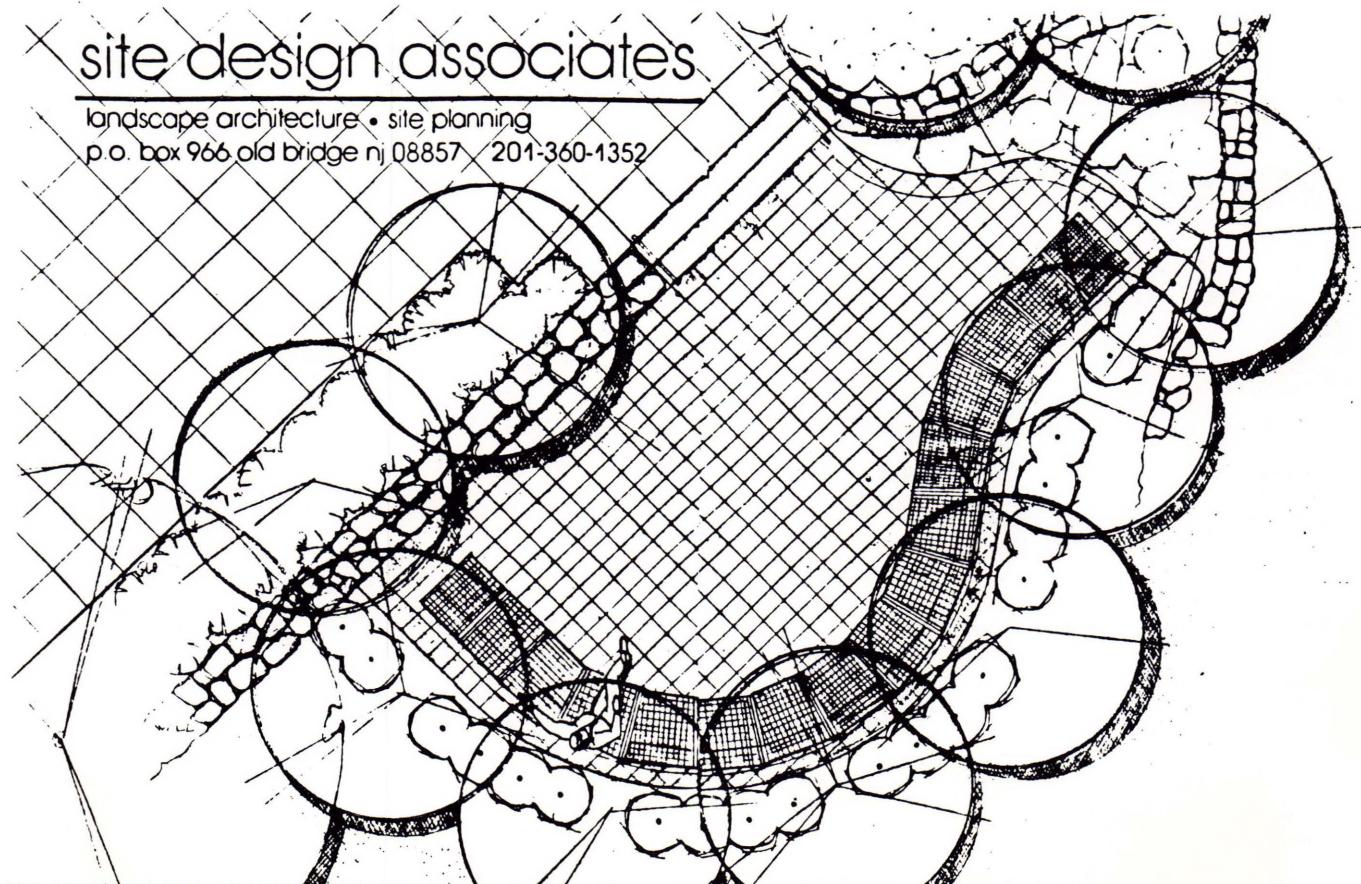
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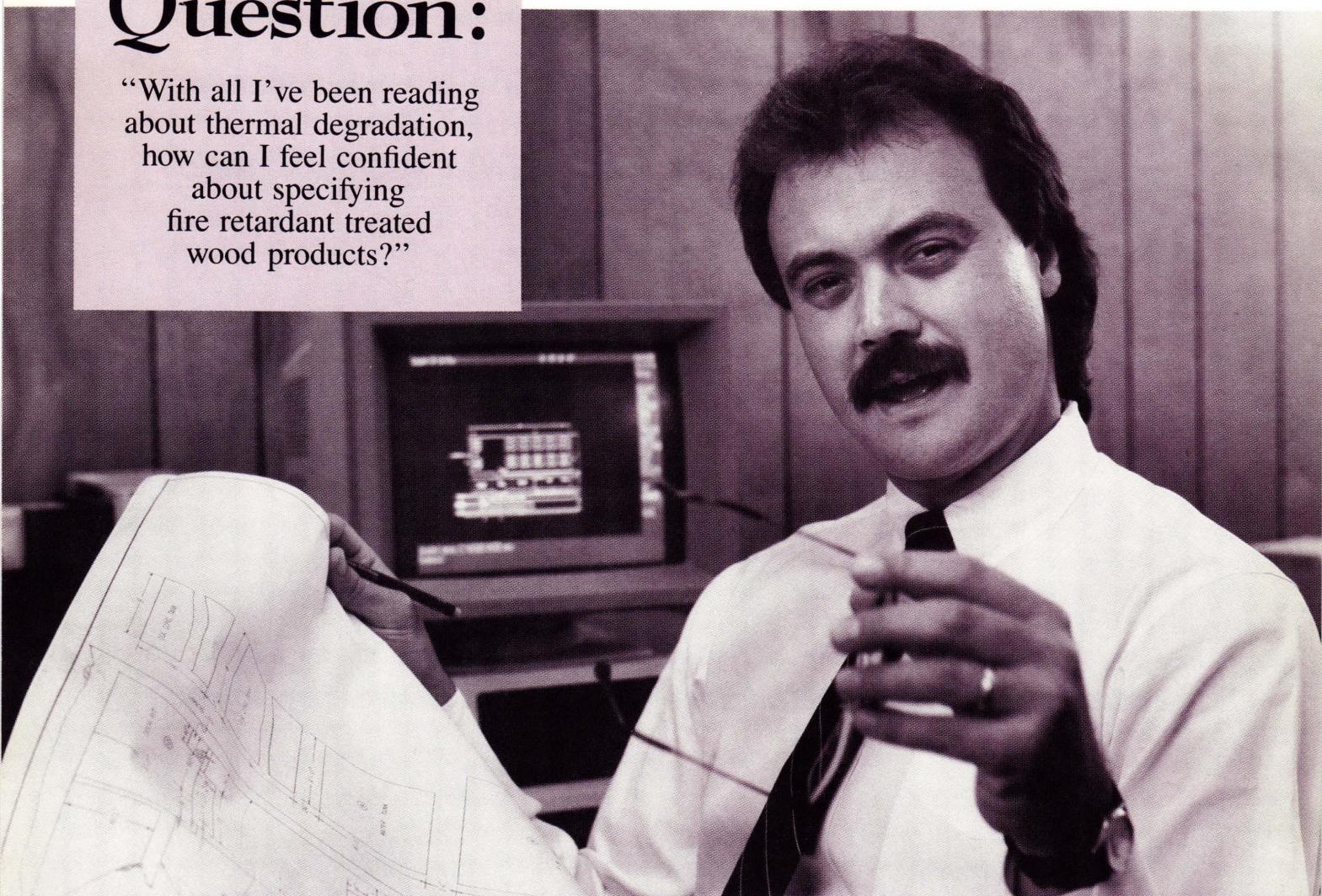
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